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colonial period. The monograph furnishes much food for thought to the student of archeology, and contains a great deal of information for the general reader relating to the manners and customs as well as to the ornamentation of the American Indian to the beginning of the last century. The hundred pages of text are replete with references to colonial publications, most of which are practically inaccessible to the general reader. Both the medals and the coins indicate the period covered to have begun with the first contact of the Caucasian and Indian races, and even in their absence the figures would support the same belief. Wire wristlets and bangles or tinklers of copper or other metal are illustrated by the side of brass bells and arm-bands, or wristlets are shown with head-bands of silver which, judging from their appearance, were made quite recently. Very primitive beads of copper of different types are shown with tubes of the same metal; the first of these may be ancient, the latter are possibly quite modern. Animal figures and gorgets remind one of the precolumbian period, while the sacred medals speak with equal strength of the sacrifices made by the Jesuits to aid in the conversion of the heathen. Ear-rings remind us of ornamentation equally as strongly as do the bronze finger-rings inscribed with sacred emblems, and the crosses and crucifixes of brass and silver are suggestive of the priest and the convent. Brooches of all kinds, emblematic, artistic, and religious, are impressive reminders of the variety in colonial life, and with the Indian this type of ornament was probably one of the most popular, since it enabled him to readily hold together his skin clothing and at the same time to exhibit an ornament which, as shown here, evinced his artistic appreciation.

A study of these early designs is necessary to a proper appreciation of the difference between aboriginal and European workmanship, and though another writer has made reference to these brooches in a highly poetic vein, Dr Beauchamp certainly affords us a good opportunity to study the subject seriously.

It were hardly fair to close our review of this very deserving work without again expressing regret that the illustrations are not of a more satisfactory character.

JOSEPH D. MCGUIRE.

The Arapaho Sun Dance: The Ceremony of the Offerings Lodge. By GEORGE A. DORSEY, Curator, Department of Anthropology. Field Columbian Museum, Publication 75; Anthropological Series, Volume IV. Chicago: 1903. 8°, xii, 228 pages, 137 plates.

In this volume is given for the first time a full account of the elaborate and composite ceremony popularly known as the "Sun Dance."

The account is compiled from the author's notes taken while attending the ceremony among the Arapaho in 1891 and 1892, when he was permitted "to witness the secret as well as the public rites without interference." These observations were supplemented later by explanations made by the "Director of the Dance," to whom and to other "active participants" Dr Dorsey makes cordial acknowledgment in his introductory note.

The difficulties attendant upon the task of setting forth so involved a ceremony as the "Sun Dance" can best be appreciated by those who have made similar efforts, and for the success achieved in the present instance the author is to be congratulated. The work bears testimony to Dr Dorsey's energy and perseverance and to his appreciation of the value of a careful observation of details. The book is a noteworthy contribution to the study of the so-called "Plains Indians."

The author has divided his account into fifteen parts or sections. The first contains the scant bibliography of the ceremony. The following six sections deal with the preliminaries, the articles used, the participants, the time, and the assemblage. Section VIII gives an index of the rites and duties appointed for each of the eight days and nights of the "dance." In section IX the ceremony is given in detail and covers 125 pages of text; it is illustrated with 103 photographic reproductions and two colored drawings. Section X is devoted to the exposition of the designs painted on the dancers; these are reproduced in 22 colored figures and 10 photographic half-tones. The next three sections deal with some of the phases of the ceremony; section XI, with the relation of the Transferrer to the Lodge-maker's wife; section XII, with the Offerings Lodge songs, and section XIII with Torture. In section XIV the social side of the ceremony is presented and three children's games are noted. The account closes with section XV, the "Sun Dance" myths, of which two are recounted — "The Origin" and the "Little Star."

It is impossible within the limits of a review to give an analysis of the ceremony; its composite character forbids, for in it are interwoven parts or fragments of older ceremonials which embody phases of beliefs as to the relation of man to the cosmos, both as to the giving and to the maintaining of life, as well as other ceremonies which pertain to man's social relation to man. Nevertheless, the "Dance" has a well-devised form and orderly structure, and throughout all its complexity the fundamental idea and teaching — namely, the existence of an unseen power within the cosmos which controls the events of man's life and with which man has direct relations — are never lost sight of, but are kept constantly before the participants and the spectators.

"The Sun Dance," to quote Dr Dorsey's words, "is performed in compliance with a vow, . . . in the nature of a pledge, that the speaker will make provision for the erection of the lodge for the proper performance of the ceremony if the Man Above will grant him his wish in regard to some particular matter." The occasions on which such vows are made are sickness, lunacy, dreams, personal danger, etc., and several instances showing the circumstances under which such vows have been made are given. The author points out that the ceremony "may not be considered as a healing ceremony, nor is sickness believed to be cured" by its performance, for "the performance of the ceremony is carried on just the same, even though the individual (in whose behalf the vow was made) should not recover." The fact that the denial of the man's petition or wish, which was the cause of the vow, could not affect his obligation to fulfill his vow, presents a view of man's relation to the unseen powers which should be kept in mind by the student when considering some of the symbolic acts of this ceremony.

Among the objects used in the "Dance" is the one spoken of as the Sacred Wheel; while its use is not confined to this ceremony, it being tribal property, yet it so epitomizes the cosmic symbolism of the "Dance," in which it plays an important part, that it may be well to quote from the description given. It "is about eighteen inches in diameter, . . . made of a rectangular piece of wood; one end . . . tapers like the tail of a serpent, the other . . . represents a serpent's head, . . . near which . . . are several wrappings of blue beads. . . . At four opposite sides of the Wheel are incised designs, two . . . in the form of crosses, the other two resembling the conventionalized thunder bird. . . . Attached by . . . buckskin thongs are four complete sets of the tail feathers of an eagle. . . . The inside of the Wheel is painted red, . . . the periphery is stained black. Concerning the symbolism of the Wheel a considerable amount of information was obtained, which, however, may not be regarded as complete or entirely satisfactory. . . . The disc itself represents the sun, while the actual band of wood represents a tiny water snake, called *henige*, and which is said to be found in rivers, in lakes, near ponds and in buffalo wallows. Later in the ceremony, this lake or pool of sweet water is represented, while near by, on a forked stick, is the owner of the pool, a little bird. . . . The blue beads about the neck of the snake represent the sky or heavens. . . . The four inside markings (*hitanni*) on the Wheel represent the Four-Old-Men who are frequently addressed in the ceremony and who stand watching and guarding the inhabitants of this world. . . . The Four-Old-Men are also spoken of as the Thunder-

bird, . . . and in their keeping is the direction of the winds of the earth. . . . They are Summer, Winter, Day and Night, who, though they travel in single file, yet are considered as occupying the four cardinal points. . . . *Hitanni* is also applied to certain markings, . . . the meaning of which is given variously as the four elements of life, the four courses, the four divides. . . . The four clusters of feathers represent the Four-Old-Men, the feathers collectively . . . the Thunderbird which gives rain. The Wheel . . . may be said to be symbolic of the creation of the world, . . . the sun, earth, the sky, the water and the wind. In the Sun Dance dramatization the Wheel itself is represented in the person of . . . the Transferrer."

Although the ceremony takes place as the result of a vow made by a single person, its performance involves the entire tribe. The Star society leads in many of the preparatory acts and during the "Dance" the warrior societies lend their aid. The active participants are divided into four groups: First, the chief priest, who personates the sun; a woman, the Peace Keeper, who personates the Moon; the keeper of the straight-stem-pipe. Second, the director, who personates the Arapaho tribe; the assistant director; the woman director; these three were assisted by five pupils or neophytes. Third, The Lodge Maker of the Sun Dance, the one who had made the vow; his wife, who personates the Maid; the Transferrer, who had been the Lodge Maker of the preceding Dance and is spoken of as the Grandfather of the Lodge Maker; a woman who personates the earth, and is called the Grandmother of the Lodge Maker's wife. Fourth, all those who fast and dance during the ceremony; twenty-five persons formed this group in the Dance witnessed by the author.

The first four days of the ceremony are devoted to preparatory rites held in secret within a tent set up to the west of the center of the wide camp-circle; during the last four days the public Dance takes place in a circular enclosure which has been ceremonially prepared in the center of the encampment.

Of the details of this elaborate ceremony no mention can be made; its cosmic character is evidenced in many of the rites incident to the acts of preparation and also in those of the Dance itself. Much of the symbolism mentioned in connection with the Wheel reappears in the movements and in the decorations of the dancers.

The benefit derived from the ceremony by those who take part in the rite and endure the long fasts and the stress of the Dance, is through the opening to them of the straight road wherein they and their families may

walk protected from disease and from sorrow, while the gathering of the people in the interest of a common religious belief promoted tribal unity and strength and also afforded opportunity for social interchange and pleasure.

In so full an account as that given by Dr Dorsey, one cannot but regret the omission of the songs, both words and music, from their stated place in different parts of a ceremony — an omission the more to be regretted because of the important place that music fills in all phases of Indian life. Through song the Indian gives expression to emotions that are manifested in no other way, consequently the omission from the record of a ceremony of its attendant songs leaves a blank that seriously injures the integrity of the portrayal.

The term used in the various prayers of the rite and translated "Man Above" would seem to imply that the Arapaho attributed personality to the unseen power. While research has shown that the Indian's conception of this power is more or less anthropomorphic, it has been equally demonstrated that this conception has never, so far as known, crystallized into the idea of personality. The term "Man Above" raises the interesting question as to the exact nature of the Arapaho belief on this subject.

It is doubtful if the relationship between the myths, given in section xv, and the ceremony is so close as the heading of the section would imply. Among other considerations which might be mentioned in this connection is the fact that they do not adequately explain the underlying motive of the rite, while they play about some of the details of the ceremony in picturesque fashion.

To one who, like the reviewer, witnessed the Sun Dance more than twenty years ago, making all allowance for the difference of tribal version, the picture presented in this volume shows how rapidly aboriginal color is fading from Indian life, even from the sacred ceremonies, and it marks the importance of gleaning in the ethnological field while yet something of the past remains.

ALICE C. FLETCHER.

Annual Archaeological Report. 1903. Being part of Appendix to the Report of the Minister of Education. Ontario. Toronto: 1904. 8°, 150 pp., ill.

In this his latest report Mr David Boyle has added another to the series of valuable contributions to Canadian archeology, published under the auspices of the Minister of Education. In addition to twenty pages devoted to a résumé of Museum accessions made during the year, there